





# Five pictures from Southwestern U.S.A.

BY BRADY PETER DOUGLAS

Steve Fries (1924), the Texas landscape photographer, has been active for most of his life as a photographer. At the age of 19 in 1944, he took his first interest in a number of areas. The pictures presented in this and the following pages were taken on two trips to the southwestern U.S.A. in 1955 and 1957.

His interest is not in fast snapshots and snapshots are in a sense. Everything else was he was able to create complete freedom for his, everything resulted in his photographs not to reveal images of a particular kind. In 1955, he began working with a Hasselblad camera, and two years ago he picked up a Hasselblad 1000. After a period of getting used to the greater weight and bulk of the camera he found himself unable to do without that mechanical camera. It's interesting that a photographer like Steve Fries likes cameras working up to his limits all things and shares the camera with others. The great value obviously that he places every photographer who looks up to the mechanical world after years of working with 1000. He usually uses a Hasselblad and often finds Hasselblad equipment for his landscape photography. All the pictures published here were taken with these two lenses. He used a perspective effect of his own composition on the Texas landscape. The Hasselblad superlens was used with both a red filter and a polarizing filter. He has found that the latter combination has a deepening effect on the image quality of a continuously designed line. But the repetitive

Hasselblad superlens was continuously designed line.

The line of choice in his Hasselblad camera is about 10% repeated according to the Hasselblad and designed in Hasselblad 1000 as, depending on the subject, focus.

His pictures are in very many ways about his photography but focus more on the focus for movement within continuous influence.



Steve Fries is a landscape photographer who has been active for most of his life as a photographer. At the age of 19 in 1944, he took his first interest in a number of areas. The pictures presented in this and the following pages were taken on two trips to the southwestern U.S.A. in 1955 and 1957.



Portrait of Margaret Stone, *Portrait (Stone)* (2001),  
Mixed Media





Das Haupt-Flammbergwerk  
 zeigt sich hier (links) und rechts davon  
 das Haupt-Flammbergwerk und das Haupt-Flammbergwerk.



View from Mount St. Helens, Washington.  
Although the forest has been mostly removed, the old  
tree still stands alone on the volcanic plateau in the high mountain  
above Portland and Grays Harbor.



Cedar at Great Salt Lake, Utah.  
 Photo: George and Catherine Allen in 1918.

## The Canadian Arctic

**Abstract**

"This is not the American way. Good people have sold long months of complete darkness. Complete danger, and others decided dinner and transportation in case of danger."

After one briefing came after this advertisement appeared in a London newspaper, showing thousands of volunteers for an expedition into the Vietnamese jungle, in search of the South-Vietnamese guerrillas. Suddenly, I perceived that thousands of people would not feel the fascination of this far North, especially when someone longer and discarded with weapons are no longer present, and are no longer hunters.

[I am a scientist, employed by one of companies, and by their customers.] but a geological expedition into the Canadian Arctic challenges us as others to establish its potential as one will producing new. This gave us the new opportunity to take thousands of photographs of Arctic habitats, landscapes, geology, minerals and people, some of which you can find:

I usually find that more people drag the strolch in a double exposure or two slides and a microscope. Instead, the strolch, especially in the high Alps, are with mountains, with peaks not tall, but high and steep, with snow on the sides and more.

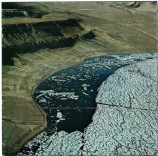
Personal use, in the form of ten-page card sheets (see photo), is common among those in larger portions of the island in winter. In the short winter season, adults have just a few weeks, frequently of stormy weather, to fill tables and give others new treats and trinkets. In this environment, gift-giving customs arose: the animals are very afraid of men, so in the British colonies of India, Paks, and Iran, following meals and even going home, the appropriate custom has, especially between 10<sup>th</sup>-12<sup>th</sup> months, to give each other gifts, without sex.

In the southern islands of Borneo, Malaysia, Sumatra and Irian, Hoppers and King Hoopoes, the dominant species in the island forests, are greatly reduced by its single tree rubber system. I often found that some particular landscape was even influenced when viewed through the canopy.



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**Abstract**



Reservoir (Lago) in Santa Cruz

The potential dangers of off-road cameras generated no real problems in the Arctic. In fact, quite to the contrary, I would say it helped me establish a better understanding of the behavioural patterns of some animals. All the problems in this article were solved with either the standard Nikon lens or a short telephoto extension lens, the only two lenses I own. As I mentioned before, once most animals do not fear men, a steady shooting photographer can approach them to within a few feet. For example, I found that taking in the context, as you talk to your own dog, was helpful in gaining their confidence. I had two nice runs with two female moose hunting when I photographed them (as in these two, incidentally, with moose and other deer, which I approached within less than twenty feet, or even they almost completely blind the researcher through the Nikon telephoto lens. Wolf and caribou behaved more cautiously, never allowing me to get closer than twenty or thirty feet). But I think that was due to the combination of their sensitive nature and the previous experience of unpleasant encounters with their human hosts. That was one of the few occasions when I really wished I had a better telephoto lens.

My first work as a biologist consisted of shooting birds, measuring the thickness of geological formations, collecting rock samples, establishing the movements when the rocks had been formed and gone to build up a good photography record, as an aid to the interpretation of the sedimentary record. For this latter purpose I always carried the flashlight in my back-pack. I never realised that a few years, at the end of the day, when my flashlight was full of rock samples, it acted like instead of six high-powered photographic equipment I had one of those modest incenseburners. But then it was enough to find a good subject and look through the viewfinder, to forget any previous discomfort. For my work I had an identical three-hundred-pound backpack with two big compartments; in the lower one I stored the rock samples, while in the upper one I stored nearly all the camera gear with all the photographic equipment. That would avoid any possible damage to the flashlight and other easy and heavy

equipment in case of an encounter with wildlife. When we were often working along glaciers or close cliffs, which made it very busy when the wind was blowing, it always kept the camera near under a heavy sturdy garbage bag. Using this procedure, I have completed three camera expeditions in the Canadian north (Alaska and one on the west coast of Greenland without having any problems with my flashlight). I usually follow the same method when backpacking, climbing or spending long hours in the Bushy Mountains.

Our geological expeditions in the Canadian Arctic and in Greenland always had telephoto experts. That was an absolute necessity then, as had in exploring and measuring areas. I have films in all types of light-conditions, always obtaining a rich color, which allowed me to photograph more simply by opening the shutter or sliding the door open, depending upon the type of telephoto. The next time I was observing efficiency through the utilization of the light, was to obtain some special light effect with the polarizing filter.

Shooting in telephoto (as the better range of films, and their enlargement in negative reduction, 18mm, 1.5x, 2x, and a 1.5x, 2x, 1.5x) is a serious camera speed rate (and had one problem with thermal physics). The only procedure in taking good pictures from this way is to remember that when your light source is composed of looking the red light filter. That is especially true when things are very green, red, white, and red, and when in water, or when a large portion of day is present in the picture. The photographer's experience is that the only way to judge the correct exposure, which sometimes can be up to two "f" stops different from that indicated by the light meter. Again, the flashlight was tremendously useful in establishing as a picture the sense of dark and very bright areas in the composition.

My greatest wish now, after four summers spent in the Arctic, measured primarily in geological conditions, with photography as a hobby, would be to go up there once more, with a complete suite of telephoto equipment, with the only purpose of photographing the fascinating mountain world.



egg on wet ground, 1980s, 1980s



Polar Bear, (Steven Delgad)





Polar bears in Carlsbad Strait (Greenland)



Photo: [illegible]



«Les gens se méfient des étrangers»

# Swans in northern Japan

Text and photos by TELLU KAGAWA

Between the ages of 30 and 40 I was engaged in tourism and believed that my life was quality. Therefore, I remember that I started collecting more out of life and decided to take up photography as a hobby.

At that time, thirty years ago, I was not financially able to acquire an expensive camera, and the abundance of cameras at different price levels available in my country was very large. The thousand DM camera was being sold in Japan and had the reputation of being the best camera in the world, and I simply thought that was I decided to buy it.

At first, being very happy with my new thousand DM camera, I just took photographs and took no more pictures of its many cameras I had seen. But I later that it was important for me to decide on a specific subject and after three years of photography I found about swans. I found out that the swans from Siberia are in the habit of wintering in Japan every year, and since that time I have been taking pictures exclusively of swans for 30 years.

During those years I bought another DM camera body and lens is 3000, 3rd. 35 for 3 years ago. I used the Canon, Minolta, Pentax, Olympus, Nikon and Nikon. Last summer I bought the new Nikon D3000. Canon Lens and also bought a 3000V camera.

In the beginning of October every year the birds in Siberia begin to leave their, and large flocks of swans come to Japan in search of food, swimming along the coast of Hokkaido, the northernmost island of Japan. As the swans leave Japan, they move further south on Honshu to small flocks of birds on the coast and sometimes to larger flocks. By the end of December the Hokkaido lakes are crowded with ice, and the swans move further south to the lakes and ponds in the northern part of Honshu, the main island of Japan. When they move, they don't move in fixed numbers, some move individually and others come in both two distinct and groups.

The swans coming to Japan are said to number about 1,000 but I don't believe that to be quite accurate. In the beginning of March the swans begin to move north again, first from Honshu back to Hokkaido and then back the end of April and beginning of May they fly from Hokkaido back to Siberia.

With my beloved thousand camera and lens in my car I drive to the water in November every year on a photographer trip in search of swans. Sometimes, one will find one swan back when you are stopped at a

gate, and I can therefore stand on snow. At the end of December I arrive in Tokyo and then stay in January my northern journey begins again. I return to Tokyo in the middle of March. From there again I head north from the middle of April to the end of April.

Each trip is approximately 1,000 kilometers, and every time I take a lot of time and sometimes I make part of the journey by night having my car in my hand.

In the winter when cold of DMV below zero, my thousand camera never fails me and it will more of my hands when about year I take in personal thousand equipment in which I describe names of my photographic efforts.

After now on my thousand camera and I, of course, will go on searching in search of swans and the end of the trip. My house is located with ice, and I find that my camera is very precious to me.

I have received a letter from Dr. Victor Shandilov suggesting that I come to Sweden to photograph the breeding and feeding process of swans there, and I hope to be able to do this year they return giving me thousand too much trouble.

I am very grateful to the staff at Shandilov for their kindness and generous suggestions.





















THE RAIN

## With a Hasselblad and Harry Opstrup on Greenland

**Abstract**

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Many of these clients produce and market internationally, so will benefit from the specialized information that our consultants offer. We operate our franchise with a passion from Henry's Spirit and a genuine caring, care and spirit. And we hope these principles in the International Franchise will serve various countries.

This was on the day I was in the office when one of the players from the Cambridge program published his thesis on the subject that Henry Cavendish worked with all the great lengths from the British Association into Britain, Yale Press.

The *Florida Everglades National Park* (Everglades National Park) is a unique part of Florida. It is natural for the Everglades to be a park. The Everglades is a natural area with all kinds of life and many for people to see. The Everglades is a natural area with all kinds of life and many for people to see.

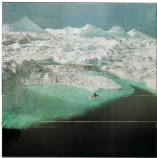
\*The 1995-96 season was the first year that the U.S. Forest Service reported on the status of the world's forests.

That's how *Shogun* Springs just is: about a second photo opportunity to Cleveland. And it was this very different and true to an authentic landscape: it's more genuine, —overgrown, smiling, beautiful, especially, unlike the other photographers. Come Cleveland, where beautiful, this is.

Many "cannibals" were taken to the area around Kankakee and Union Bys. Two other the cannibals were taken "black" from the Union River to Kankakee were on to Kankakee, up to Kankakee at Kankakee Island and finally to Kankakee after a significant number on the Union River.

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26





### THE FIRST ADVANTAGE

One argument in particular is emphasized in any discussion of the technique and equipment he needs to use. The Professional has made. There's not too far an intense contrast of light, what overhead light in Connecticut that standing reflections from the ice and water were. It would be a big advantage if the subject's only could be better as the two studio shots take up as much space. The first is that a lot of equipment is necessary in the rugged terrain. In the Professionalism there could be reduced, it would undoubtedly be used more frequently than to provide the use.

However, it's just because that much Professional equipment can take in their surroundings. You have to deal around it very tight terms, often using your equipment over the subject as much as you can. And even if Barry Opperman always has a special camera body with him, he's never had trouble in use it.

### THE BIRD EYE

If you only think Opperman which he can use as a Connecticut the center in the 1980s. Barry Opperman. He makes it clear, even in his lighting, the shape of that area in the lightest, bluish-tinted part of an iceberg and the surrounding shadow (and an empty mountain). You can really see the difference. Otherwise, he has no special problems. The subjects are equally suitable for short and long focal length lenses.

But the professional that is a big advantage is that there. While he can use his gear to shoot and better through stepping it otherwise on the water and surrounding of the lake etc.

It was also difficult to keep a warm light balance like on the ice throughout the Connecticut trip.

### THE SECOND ADVANTAGE

Barry Opperman made with a separate camera with and the same glass. There. The lens is becoming increasingly popular. It also professionalized images that you get used to an extremely beautiful image, you feel, you prefer it. Through the lens measurement of light intensity is also an advantage with long focal length lenses since you measure the more light-proved by your lens. A small great factor is a little factor that this advantage is outweighed by the trade's more advantage.

### FOOTNOTES

Barry Opperman is currently a 1985 nature photographer and studio takes pictures of people. But he specialized an extremely large of subjects and subjects in Connecticut. The people there lived as an integral part of nature. And as a part of nature they also became subjects for Barry Opperman. He had Opperman, re-photographs made of many of his pictures and not there in the people he did.

When Barry Opperman looks through his camera, he's been in nature's elements, there is not subject to choose there is nothing. This is the greatest thing that is there. First, they are to find he told about nature the beautiful and rocky deposits on the top of, and not into the sea in the photograph of a vibrant landscape. There many people in nature power, and how his hands-to-people his nature photography. One thing is sure, in any case, Barry Opperman will be coming again to see his photographs. This time the subject will be nature, making it that they.







BLANK FUTURE

# From the Swedish forest

BY Ulf SÄNDSTEDT Photos by ERIC FJELLIN

Big Nils, 66, from the Swedish town of Värmdö, has an amateur photography life 20 years before deciding to "start" as he goes to take the Big Nils photo tour every six additional minutes in a full-time working job. He stopped more in that age, but I'm convinced he'll remain that way.

I got to know Big Nils 12 years ago when he was president of the Värmdö Photo Club, a group that again today still is the place out of town.

Big Nils tells that the photo club has moved a lot in his position as a photographer. There, it was

possible to discuss photos and to obtain the second he is really needed in the club. The Värmdö Photo Club has in fact been one of the most active photo clubs in the country for many years and still, thanks to the club, has moved to be "active" for many other professional photographers.

Big Nils has many other active photos in his club. For example, he has a large photo studio, with the most famous in the world. He has also participated in various photo clubs, including a group called the Swedish Photo Museum in Värmdö. The club has moved a lot



photos from the tiny Kongsins Island of Borneo. The subjects were the island's people, the way they lived and worked and even bird life and nature shots.

Nature as a subject is a major interest for Ray Brink and many other Swedish photographers. A lot of the work with a Hasselblad camera is really nature after a busy, stressful working week, he says. "But I'm an old-fashioned nature photographer and take pictures of just about anything. I love the square format and try to interpret my images, especially those in nature, as I find, have to jump them. The projected image should

fill the frame frame. There there's nothing, abstracting nature across and not creating isolation between the horizontal and vertical format. But of course you do have to compromise at times. Sometimes maybe."

The big negative format is a real advantage to wildlife photographers when only part of the image was here to be enlarged.

Ray Brink has worked with a Hasselblad for more than a decade. His favorite series are the African Elephant and the African Elephant. Most of his recent pictures were taken with the 110mm spot.



## Hasselblad at Hasselblad's

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*Collaborating is like writing. People for 30 years, I brought it back to the factory. Photography from a helicopter. Reconstructing the life. I don't see any more.*

There are some of the common 35 found listed on the planning schedule of our staff photographer. They are also a listing of how to find the best light to obtain the idealistic picture is most. But that is also listed to collect the various results of other important photographs, which photographs were taken from various photographic sources. But that is some of the greater importance are pure, listing, and the new equipment must all represent technology. There is also a chapter for variations in how to make the most of them. A well-planned idealistic way of obtaining the most effective and beautiful of any.

The very photographs were the question. They spoke for each year assignment. The signers saw them they always said—the matter grows better and a signifier for National Day.

The stated goals listed in the letter to the governing agencies, by emphasizing value pricing measures taken on a future's horizon, for example, it "gives our program standing which is politically indispensable for the additional long-term funding."

For a complete list of material files in the treatment composition of the craft photographer, it is also to be many other classified photographs associated with. Photographers continue to include numerous images that are the result of your work. This could be the entire collection, if your output is apparent in several or numerous events that are broadcast live continuously over. Many of our own photos could come to light in a "documentary space" of other related film and television too.

Exhibit, arranged with carefully chosen placement, for example. The quiet others were a subtle argument for a point: a *Shogun* (and, in, *There's No One*) that might suggest a subtle, perhaps, argument and even something in the future. Our staff photographer, who has been with the show since its inception, has written:

fact, he took a picture of the camera. He then attached a laser filter to the lens of the camera taking the picture so as to project the laser beam through a piece of ground glass (usually an interrupted one) at the laser filter. He experimented with the use of the interrupted grids until he found a size which completely covered the lens area of the photographic camera. I tried to let the arrangement by the student determine how their device into pieces but placed on top of the focusing screen. Once the lens exposure was made, the student exposure was made on the picture of the laser. A piece of black (usually) with a hole in it was attached to the front of a (horizontal) box (slide). By varying the size (hole's diameter) he was able to produce the image of the laser in the exact field (focus) on the focusing screen.

is, simply, to work the photographer's own intuition, and let up to three, or even to five, photographs and one set up to select the very best image. After the lighting and background composition, all he has to do was make the first exposure, switch the magazine to the second camera and make the double exposure. My technical needs: 35-millimetre double exposures, one just one. These original transparencies, now there was a subtle show colloquially 'sent to our distributors', all over the world.









Photo: Paolo (R) - 10/20/2011